

OCT 28 1924

©CIL 20699

✓ THE FAST SET ✓

✓ Photoplay in 8 reels ✓

✓ From the play "Spring Cleaning" ✓

by Frederick Lonsdale ✓

✓ Screen Play by Clara Beranger ✓

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S.

OCT 28 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

The Fast Set - 8 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Fast Set	10-28-24	©CIL 20699

The return of the above copies was requested by the said
Company, by its agent and attorney on the 28th day of
October, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

OCT 31 1924

"The Fast Set" Is 7 Reels—6,754 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and Jesse L. Lasky present
A William deMille Production
"THE FAST SET"

with
Betty Compson, Adolphe Menjou, Elliott Dexter
ZaSu Pitts
From the play "Spring Cleaning" by Frederick Lonsdale
Screen play by CLARA BERANGER
A Paramount Picture

PURPOSE: To Help You Sell the Picture to

William de Mille's "The Fast Set" Picturization of Broadway Stage

Scintillating Society Story,
with Social-Butterfly Theme

Flashing Broadway as Its Background, With its Idle Rich,
Color and Sophistication of the Joy-Seeking
Wonder-City of the World

Something New for William de Mille

HERE is a picture and a story picked with a purpose in mind and made to order for a certain director. That director is William de Mille.

Frederick Lonsdale's "Spring Cleaning," from which "The Fast Set" was adapted by Clara Beranger, was one of New York City's greatest stage successes. In producing this work for the screen, William de Mille has gone to the opposite pole from his usual line of motion picture vehicles—to the wealthy idling class and the parasites that hang about it—presenting such scenes as a dazzling cabaret with a hundred dancers, a shimmying jazz band, "tea"—and against all this is placed the quiet home of a successful novelist whose wife and child are menaced by the "fast set" of the metropolis.

Is there a limit beyond which a husband must not go to hold a lovely wife who is fascinated by a philanderer? This is the question asked in "The Fast Set."

For this production Mr. de Mille has chosen a notable cast. Betty Compson plays the wife who, finding her husband more interested in writing about romance than living it, is intrigued by the laughing, dancing, irresponsible crowd. Adolphe Menjou has the part of a philanderer, a suave bachelor, specialist in love-making and the idol of lonesome wives. Menjou, by the way, is probably the only screen actor who can play a male vamp in such a way that the men in the audience enjoy watching him, yet without itching to get hold of him and give him a sound thrashing.

Elliott Dexter plays the author, and the fourth featured player is ZaSu Pitts, the amazing instrument the desperate husband uses to save his wife from her high-stepping associates.

"The Fast Set," produced by William de Mille with this cast and a great story, will duplicate the success of such productions as "Nice People" and "Grumpy."

Brief Picture Facts

Featured Players

Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts.

Producer

William de Mille, who made "Only 38", "Grumpy", and other big picture successes.

Author

Frederick Lonsdale, whose stage play, "Spring Cleaning" from which "The Fast Set" was adapted, opened the eyes of the entire theatrical world. Its success was nothing less than phenomenal.

Scenarist

Clara Beranger, who has written the screenplays for all recent

PUTTING IT OVER RIGHT

There have been any number of pictures of late with great box-office titles, but none any better than "The Fast Set"—And, what is more, the title isn't the only thing there is to this William de Mille production, not by an Irish mile.

Here are just a few real good practical hints on the exploitation of "The Fast Set":

1. **Tie-up** with restaurants, soda parlors, etc. "We do not cater to THE FAST SET, etc."

2. **Subject for punchful sermon**—"THE FAST SET of this town."

3. **Window tie-ups** with sporting goods stores. "For THE FAST SET in tennis, golf, etc., no racquet, club, etc., can equal the"

4. **Invitation cards**—(by mail) "You and your family are most cordially invited to join THE FAST SET. The first gathering will be held at (address of your theatre here—or name) on (date here). You might mention Menjou, the leader of the "fast set" in the picture as the society's temporary chairman and that the organization is sponsored by William de Mille. The initiation fee could be your admission price.

5. **For a street stunt**, pile a good looking car full of pretty girls, smartly dressed, and young men—best all in evening attire, and have the machine travel through the streets at a fairly good speed with this banner on the side, "THE FAST SET going to see themselves at the". Occupants of the car must, of course, make hilariously merry all the time.

6. **Teasers**—"Startling exposures in a few days concerning THE FAST SET."

"Do you know the members of THE FAST SET?"

"WARNING! Investigation of THE FAST SET now on."

"Names of those in THE FAST SET to be announced to-morrow—and then run your theatre ad with the featured players in the picture."

AS brisk and breezy as the Set!"

William de Mille has such pictures that appeal to any of our pictures with universal appeal.

During production this first of Paramount's Famous Forty, the greatest thing ever to come from the studio.

Personally, we didn't believe we could turn out a picture of such a high class. We're tickled silly yourself when we see it.

If you thought "Only Grumpy" was a great comedy, express yourself on "The Fast Set."

Mail M

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PARAMOUNT

Dear Miss Whosis:

Richard Sones' beautiful wife, a modern society and the charming girl helped him avert domestic disaster. How? Come down to the "Fast Set," the Paramount screen comedy-drama.

A William de Mille production, Adolphe Menjou, Elliott Dexter and Betty Compson, the comedy-drama you've yet seen on the screen. Clara Beranger wrote the story and picture favorites playing it. Like it? You can just bet you.

(Pos

Dear Miss Soandso:

He was an eternal lover. He turned a happy home upside down and his husband hold a restless wife.

All this in "The Fast Set", a production, which opens at the Betty Compson, Adolphe Menjou and Elliott Dexter are featured in the principal roles. We're expecting you.

Program F

William de Mille's first of the Famous Forty.

Rivaling his famous brother Cecil B. De Mille for beautiful gowns and gorgeous settings.

Ultra-smart society and their "tea" parties. Frederick Lonsdale's

PARAMOUNT

Anything in This Press Sheet May Be Reprinted

Adolph Zukor and Jesse L. Lasky present
A William deMille Production
"THE FAST SET"
with
Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts
From the play "Spring Cleaning" by Frederick Lonsdale
Screen play by CLARA BERANGER
A Paramount Picture

SHEET

How To Help You Sell the Picture to the Public.

"Fast Set" a Brilliant All-Star Highway Stage Hit, "Spring Cleaning"

"Fast Set" a "Stepper"

Comedy of Smart, High-Society Life - Better Than Legitimate Play

As brisk and breezy as the title itself—that's "The Fast Set!"

William de Mille has stepped out. He's not making pictures that appeal to any one class any more; he's making pictures with universal appeal—to wit "The Fast Set."

During production this new de Mille production, his first of Paramount's Famous Forty group, looked like the greatest thing ever to come from that director. And it is!

Personally, we didn't believe William de Mille could turn out a picture of such a nature as this one, and you'll be tickled silly yourself when you see it.

If you thought "Only 38" had heart-appeal, and "Grumpy" was a great comedy, you won't have words to express yourself on "The Fast Set."

Mail Material

(Letter)

PARAMOUNT THEATRE

Dear Miss Whosis:192
Richard Sones' beautiful wife was "through" with him. Modern society and the charming "other man" had won. Nothing could hold her. The husband conceived a mad idea, and another girl helped him avert domestic disaster.

How? Come down to the Theatre to see "The Fast Set," the Paramount screen version of the stage play "Spring Cleaning."

A William de Mille production, featuring Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts—the most brilliant comedy-drama you've yet seen on the screen.

Clara Beranger wrote the scenario, and there's a big cast of stage and picture favorites playing in support of the principals.

Like it? You can just bet you will!

Sincerely,

(Postcard)

Dear Miss Soandso:192
He was an eternal lover. He was an intruder with charm. He turned a happy home upside down and then helped a self-satisfied husband hold a restless wife.

All this in "The Fast Set", a William de Mille Paramount production, which opens at the Theatre next Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts are featured in the principal roles.

We're expecting you.

Sincerely,

.....Managers

Program Paragraphs

William de Mille's first of the Famous Forty. scenes, she gets the vibrations from a violin. Betty used to fiddle in a vaudeville house before she went into pictures.

Rivalling his famous brother Cecil B. De Mille in beautiful gowns and gorgeous settings. The prettiest name in motion pictures is claimed by Dawn O'Day, the five-year old actress in "The Fast Set." She claims that it means "the dawn of day."

Ultra-smart society and their "tea" parties. From "Spring Clean-



Betty Compson and her boyish bob in "The Fast Set" A Paramount Picture

Production Mat 1PB

Synopsis

RICHARD SONES, a successful novelist, and his wife are unhappy because he likes highbrows and she likes dances and pretty gowns. He provides her with everything except romance, and she turns to brighter company and soon falls under the discerning eye of Ernest Steele, the "great lover"—leader of the "fast set," whose favorite pastime it is to give the hearts of fair ladies a flutter.

Margaret's husband accuses Steele of being the lowest type of individual imaginable and forbids her to have anything to do with him or to entertain any more of her new friends at the house after the dinner party which he knows she has planned for that evening. He has a scheme of his own for the party.

Richard fairly knocks his wife's guests from their feet when he arrives at dinner with a girl he has picked up on the streets—a little plan of his to prevent his wife from any action which he feels will lead to her desperate unhappiness. There follows a scene of terrific tension. Margaret announces that she will leave her husband at once, feeling confident that the philanderer, who has often professed his love, will marry her. Steele confesses that he is willing to marry Margaret, but points out to the husband that she really loves him, also giving Richard a bit of advice as to how to win his wife back, for, as Steele himself says, "I have had quite some experience with husbands, but Sones was the first who ever threatened to throw me out, and I rather like him for it."

Richard goes to live at his club, and Mona, Richard's guest at the dinner party, who has remained after the others, tells Margaret what she knows about Ernest—she is on to his kind; he couldn't be true to any woman. Margaret does not believe this, but at Mona's suggestion calls up Ernest. He is re-

Betty Compson, Adolphe Menjou, Elliott Dexter, ZaSu Pitts Featured

Scenario by Clara Beranger
From Stage Success by Frederick Lonsdale

Cast

Margaret Sones
BETTY COMPSON
Ernest Steele
Adolphe Menjou
Richard Sones, Elliott Dexter
Mona ZaSu Pitts
Little Margaret Sones
Dawn O'Day
Jane Walton, Grace Carlyle
Fay Colten... Claire Adams
Connie Gallies
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Scenarist

Clara Beranger, who has written the screenplays for all recent William de Mille productions. Mrs. Beranger has kept the Lonsdale play intact, transferring it to the screen with remarkable fidelity. She has caught all the brilliant dialogue of the original and put it into just as brilliant pantomime.

Cameraman

L. Guy Wilky, William de Mille's regular photographer.

Support

Dawn O'Day, Grace Carlyle, Claire Adams, Rosalind Byrne, Edgar Norton, Louis Natheaux, Eugenio de Liguoro, Fred Walton.

Type of Story

A dramatic comedy of a family torn apart by the different views on life of husband and wife and welded together once more when a girl of the streets makes the wife realize that her husband loves her and a philanderer convinces the husband that his wife loves him. A domestic story with new treatment.

Appeal

Every one of William de Mille's productions have had great audience appeal, and this one in particular because it is something "different" in pictures by that director. Recall "Only 38" and "Icebound", and you'll readily see that. And what a cast! Any picture no matter what the story might be would pull big with the fans with a line-up of players such as this. So "The Fast Set" with both should prove nothing short of a knockout.

Big Scenes

It has been a well known fact that in his previous productions William de Mille did not rely upon big sets or gorgeous costumes but rather upon story-appeal to put his pictures across. In "The Fast Set" there's double box-office value—great story and big scenes galore. Here's a few of them, and they rival his brother Cecil B. DeMille for splash and color: Big cabaret scene, Menjou's apartment, with its "altar of favorites", is a magnificent piece of staging, and the the club where Dexter goes is a rich bit. The settings for the author's home, too, are beautiful—so beautiful, in fact, that Rod La Rocque is going to copy them in every detail for his new home. That is the biggest compliment yet paid any producer.

Then there's the dinner party at which Dexter introduces his strange guest to his wife's friends, the scene between Menjou and Dexter when the former gives the husband some valuable hints on how to hold his wife. And then the final episodes where Dexter sends for his wife, is indifferent to her. The girl breaks down. It's a great "smash" climax this!

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THE FAST SET

WILLIAM DEMILLE
Production
BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS
A Paramount Picture

HERE'S a society drama that fairly burns up the screen with its speedy action and sensational surprises. You'll like it!

One-column Press Ad 1A

greatest thing ever to come from

Personally, we didn't believe it would turn out a picture of such a nature to be tickled silly yourself when you see it.

If you thought "Only 38" was a great comedy, "Grumpy" was a great comedy, express yourself on "The Fast Set."

Mail Message

(Letter to the Editor)
PARAMOUNT

Dear Miss Whosis:

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Program Page

William de Mille's first of the Famous Forty.

Rivalling his famous brother Cecil B. De Mille for beautiful gowns and gorgeous settings.

Ultra-smart society and their "tea" parties. Frederick Lonsdale's stage play "Spring Cleaning" in pictures—something unusual in William de Mille productions.

In a discussion of film villains, Adolphe Menjou pointed out that most of the villain tribe were bachelors.

When Betty Compson wants to play some of her lost dramatic

7. **Newspaper contest**—"How can a man keep his wife from making a fool of herself?" That's the question "The Fast Set" asks and answers. For the best letters (50 words or less) on this subject from our readers, we will give, etc., etc. Needless to say, names of contestants will NOT be published, but the best letters will. In lieu of a letter, a cartoon may be entered in the contest.

8. **Post card**—"Dear Friend: It may surprise you to know that I am now traveling with THE FAST SET. Richard is furious, and—well, I'll tell you all about it if you'll come to our gathering next Affectionately, Margaret Sones."

9. **Anonymous message**—It is only fair to warn you that someone near and dear to you is becoming interested in THE FAST SET. If you want further details, come to the on A friend."

As we said before, these are but a few suggestions of the stunts possible on this production.

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In a discussion of the villains, Adolphe Menjou points out that most of the villains were bachelors.

When Betty Compson wants to play some of her most dramatic

scenes, she gets the vibrations from a violin. Betty used to fiddle in a vaudeville house before she went into pictures.

The prettiest name in motion pictures is claimed by Dawn O'Day, the five-year old actress in "The Fast Set." She claims that it means "the dawn of day."

600 fan letters a day. "What a life!" says Adolphe Menjou.

Just three hours vacation between star roles! Betty Compson stepped right out of the Sam Wood Paramount production, "The Female" and into "The Fast Set."



Betty Compson and her boyish bob in "The Fast Set" A Paramount Picture

Production Mat 1PB

Synopsis

RICHARD SONES, a successful novelist, and his wife are unhappy because he likes highbrows and she likes dances and pretty gowns. He provides her with everything except romance, and she turns to brighter company and soon falls under the discerning eye of Ernest Steele, the "great lover"—leader of the "fast set," whose favorite pastime it is to give the hearts of fair ladies a flutter.

Margaret's husband accuses Steele of being the lowest type of individual imaginable and forbids her to have anything to do with him or to entertain any more of her new friends at the house after the dinner party which he knows she has planned for that evening. He has a scheme of his own for the party.

Richard fairly knocks his wife's guests from their feet when he ar-

Just a truthful publicist wrote this—He went out on the set to look for Betty Compson to interview her. "What do you know that's funny?" he asked. "Nothing" said Miss Compson bravely. Which is what, being a truthful publicist, he wrote.

Adolphe Menjou studied mechanical engineering at Cornell, and now look at him. You never can tell what you're in for.

Elliott Dexter's back in another William de Mille production, "The Fast Set." "Only 38" was the other.

Pitts Featured

Scenario by Clara Beranger
From Stage Success by
Frederick Lonsdale

Cast

Margaret Sones
BETTY COMPSON
Ernest Steele
Adolphe Menjou
Richard Sones, Elliott Dexter
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Richard goes to live at his club, and Mona, Richard's guest at the dinner party, who has remained after the others, tells Margaret what she knows about Ernest—she is on to his kind; he couldn't be true to any woman. Margaret does not believe this, but at Mona's suggestion calls up Ernest. He is reluctant to come over, and his one thought upon arriving at the house is to get Richard back. Steele tells Sones over the phone that he is back in the house with his wife—what is he going to do about it? Richard's quick arrival on the scene is answer enough, but instead of throwing Steele out by the



Mats 10c
each at
exchanges.

Betty Compson and Adolphe Menjou in William de Mille's "The Fast Set" A Paramount Picture

Two-column Production Mat 2P

by the suave manner of the leader of the "fast set," and the two men sit down together to discuss women. Ernest tells Sones that there are any number of bachelors in town who would be having a hard time of it if all husbands would only give their wives the attention they deserve.

Richard sends for his wife with the word that Steele is waiting to see her. She comes down and finds Richard alone and apparently interested in the paper and seemingly not interested in her at all. She is angered by this when he tells her to go to bed and bangs the door. As he pretends to go back to the club, she breaks down, and it is then that Sones knows that Steele really spoke the truth—that his wife really loves him. After a moment of silence Margaret tells him that she is glad he did what he did—it is far better to be angry for a little while than sorry for the rest of her life.

7. Newspaper contest—"How can a man keep his wife from making a fool of herself?" That's the question "The Fast Set" asks and answers. For the best letters (50 words or less) on this subject from our readers, we will give, etc., etc. Needless to say, names of contestants will NOT be published, but the best letters will. In lieu of a letter, a cartoon may be entered in the contest.

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William de Mille's "The A SET OF ADS THAT WILL

Your Exchange has mats of all ads and production scenes; also cuts of one, two,



ARE all the things you read in the papers about smart society true? William deMille gives you the absolute facts about "The Fast Set" in his best production since "Grumpy."

PRESENTED BY
ADOLPH ZUKOR
& JESSE L. LASKY

"THE FAST SET" A William de Mille

A
Paramount
Picture

PRODUCTION WITH
BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS



Four-column Newspaper Advertisement 4A.

Trailers Build Business!

National Screen Service, Inc., issues an excellent Service Trailer on "The Fast Set."

This consists of main title and 75 feet of film, and costs \$5 during the first four months after release date. Refund of \$1.50 if returned within two weeks of shipment. Thereafter, cost is \$2.50. Refund of \$1 if returned within 2 weeks.

Regular trailer service on all productions \$25 monthly.

See Price List, page 4, for list of National Screen Service, Inc., offices.

WIRE OR WRITE—GIVING EXACT PLAY DATES

Catchy Catchline Copy

The story of a famous author who discovered he didn't know his pretty young wife like a book.

When Betty Compson, the she-vamp of "The Enemy Sex," and Adolphe Menjou, the he-vamp of "A Woman of Paris," get in the same cast!

Do bachelors know more about women than husbands do? See "The Fast Set."

Come and see how high society really lives and loves.

Husbands! What do you know about the members of your wife's set? Do you like her in their company? See "The Fast Set."

Tilden or Johnston never played a set as breath-taking as "The Fast Set."

The masterpiece of laughs, surprises and good sense that Broadway enjoyed for over a year on the stage.

The story of a husband who did the most desperate thing a man can do to win his wife away from his rival.

If "The Fast Set" were projected at slow-motion speed, it would still be as swift-moving as the average film at full speed.

The inside story of the inner circle, as told by the brilliant deMille.

If you think the screen has nothing new to show you in society dramas, "The Fast Set" will prove you're wrong.

A round-the-world-of-society trip at airplane speed—that's "The Fast Set."

Speeding Allowed!



Betty

William de Mille's "The Fast Set"

WHAT WILL SELL SEATS FAST

action scenes; also cuts of one, two, and two-supplementary ads. Price List on Page 4.



PRESENTED BY
ADOLPH ZUKOR
& JESSE L. LASKY



Catchline Copy

author who discovered he didn't know
a book.

the she-vamp of "The Enemy Sex," and
vamp of "A Woman of Paris," get in

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n society really lives and loves.

you know about the members of your
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the inner circle, as told by the brilliant

n has nothing new to show you in society
will prove you're wrong

Too Fast for Safety!

WIVES! Here's a picture
that shows how to make
your husbands love you. Hus-
bands! Here's a film that shows
you how to hold your wives.
Everybody! Here's entertain-
ment!

PRESENTED BY
ADOLPH ZUKOR,
JESSE L. LASKY



A
**William
de Mille**
PRODUCTION

A
Paramount
Picture

"THE FAST SET"

WITH
**BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS**

Three-column Newspaper Advertisement 3A



"THE FAST SET"

A WILLIAM DE MILLE Production

WITH
**BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS**

A Paramount
Picture



THE FAST SET" sets the
pace for dramas of smart
society.

From the play
"Spring Cleaning"

FAST SET

A William de Mille



PRODUCTION WITH
BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS



Four-column Newspaper Advertisement 4A.

Trailers Build Business!

National Screen Service, Inc., issues an excellent Service Trailer on "The Fast Set."

This consists of main title and 75 feet of film, and costs \$5 during the first four months after release date. Refund of \$1.50 if returned within two weeks of shipment. Thereafter, cost is \$2.50. Refund of \$1 if returned within 2 weeks.

Regular trailer service on all productions \$25 monthly.

See Price List, page 4, for list of National Screen Service, Inc., offices.

WIRE OR WRITE—GIVING EXACT PLAY DATES

Catchy Catchline Copy

The story of a famous author who discovered he didn't know his pretty young wife like a book.

When Betty Compson, the she-vamp of "The Enemy Sex," and Adolphe Menjou, the he-vamp of "A Woman of Paris," get in the same cast!

Do bachelors know more about women than husbands do? See "The Fast Set."

Come and see how high society really lives and loves.

Husbands! What do you know about the members of your wife's set? Do you like her in their company? See "The Fast Set."

Tilden or Johnston never played a set as breath-taking as "The Fast Set."

The masterpiece of laughs, surprises and good sense that Broadway enjoyed for over a year on the stage.

The story of a husband who did the most desperate thing a man can do to win his wife away from his rival.

If "The Fast Set" were projected at slow-motion speed, it would still be as swift-moving as the average film at full speed.

The inside story of the inner circle, as told by the brilliant deMille.

If you think the screen has nothing new to show you in society dramas, "The Fast Set" will prove you're wrong.

A round-the-world-of-society trip at airplane speed—that's "The Fast Set."

Whizz-zz-z! Bang! "The Fast Set" is here. Let's go!

Speeding Allowed!



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

"THE FAST SET"
—A WILLIAM DE MILLE
Production—
WITH
BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS

THE drama of a husband's clever experiment to save his wife from "The Fast Set." From the brilliant Broadway stage success, "Spring Cleaning."

Two-column Press Advertisement 2A



Betty Compson, Adolphe Menjou and Elliott Dexter in
"The Fast Set" A Paramount Picture

Three-column Production Mat 3P



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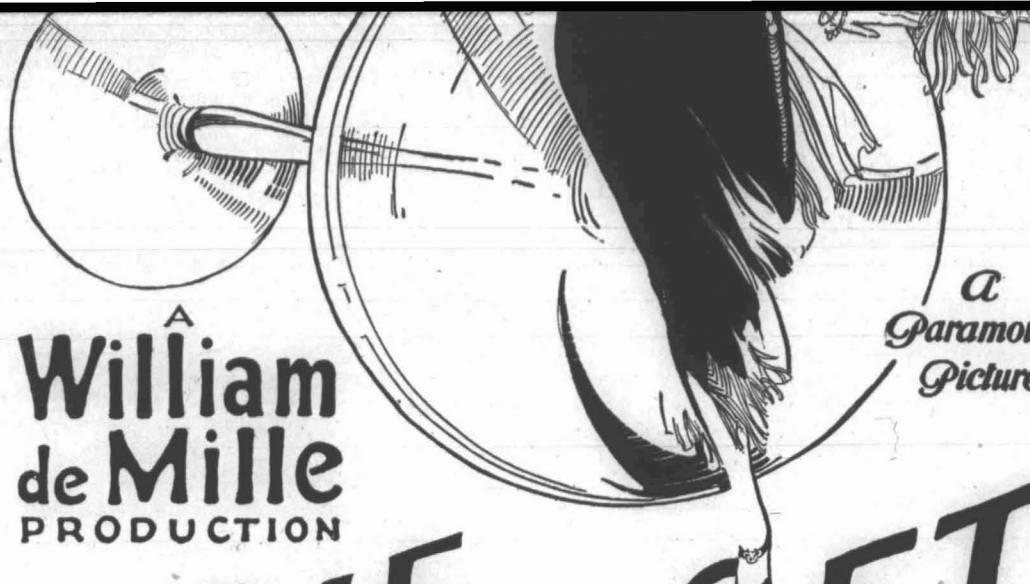
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A
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William
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PRODUCTION

"THE FAST SET"

WITH
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ADOLPHE MENJOU
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ZASU PITTS

Three-column Newspaper Advertisement 3A



Betty Compson and Elliott Dexter
in "The Fast Set"
A Paramount Picture
Production Mat 1PA


"THE FAST SET"

PRESENTED BY
ADOLPH ZUKOR
AND
JESSE L. LASKY

A WILLIAM DE MILLE Production

WITH
BETTY COMPSON
ADOLPHE MENJOU
ELLIOTT DEXTER
ZASU PITTS

A Paramount Picture



THE FAST SET" sets the
pace for dramas of smart
society.

And tells an altogether differ-
ent story that will hold you in
its mighty grip to the very last.

From the play
"Spring Cleaning"
by Frederick
Lonsdale—
Screen play by
CLARA BERANGER

Two-column Supplementary Press Ad 2AS



Adolphe Menjou and Elliott Dexter in William de Mille's
"The Fast Set" A Paramount Picture

Three-column Production Mat 3P

ADOLPH ZUKOR & JESSE L. LASKY PRESENT

"THE FAST SET"

WILLIAM DE MILLE PRODUCTION

WITH
BETTY COMPSON, ADOLPHE MENJOU
ELLIOTT DEXTER, ZASU PITTS
A Paramount Picture



THE picture that tells the truth bril-
liantly about husbands who lose
their wives' love.

From the play "Spring Cleaning," by
Frederick Lonsdale. Screen play by
CLARA BERANGER.

Produced in William de Mille's best
manner. With an extraordinary cast of
stars.

Two-column Supplementary Press Ad 2ASX



William de Mille's "The Fast Set" GET THE PAPERS TO PRINT

Clip the stuff you want on this page and send it to the editors. Additional

"The Fast Set"

William de Mille Uses New Method in Making Latest Film

Noted Paramount Producer Emphasizes Story and Acting in Celluloid Version of Famous Stage Success

WILLIAM DE MILLE is calling an "about face" to motion picture producers in his newest Paramount production, "The Fast Set," by proving that the finest effects on the screen can be created by eliminating the non-essentials.

The tendency in motion picture production has been toward over-elaboration in settings and lighting,

pose of the production—the dramatic story told in fine acting—has often been defeated.

In his production of "The Fast Set," Mr. de Mille in collaboration with Wilfred Buckland, his supervising artist, and L. Guy Wilky, his chief cameraman, has evolved new methods of staging, lighting and photographing, which, in their ensemble, will set new standards in this branch of motion picture making.

"We have worked out a method upon which we have been spending many months of labor," said Mr. Buckland. "We have eliminated the non-essentials in the picture and accentuated the dramatic story."

"The best way to describe our method is to compare it to a famous painting in its relationship to the ordinary photograph. In the painting the artist presents the essentials of his subject and places them upon canvas."

"Take a Rembrandt picture and study it closely—the figures stand out strongly from the background because the artist has accentuated his important theme and subdued the background in such a way that, while the spectator is conscious of its existence, he does not really see it."

"The ordinary photograph, on the other hand, brings all the detail to the very edge of the frame, filling the entire space but not actually stressing the most interesting parts."

"In 'The Fast Set' we have had some measure of success in introducing this newer method. We have spent many months in experimentation and will show the results in the new production. I believe that in this picture we are making a big step forward and approaching closer to the ideal of the best cinematographers—the creation of paintings in motion."

"The Fast Set," which was written by Clara Beranger from Frederick Lonsdale's stage play, "Spring Cleaning," has a typical William de Mille cast—Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts being the featured players.

The picture will be the feature at the Theatre for days beginning next.

"Eureka!" Cries Actress as She Learns to "Roll Her Own"

The property man of the William de Mille production, "The Fast Set," at the Lasky studio, was run ragged when ZaSu Pitts began to "roll her own."

The actress, who is featured in the production with Betty Compson, Adolphe Menjou, and Elliott Dexter, had never smoked and looked forward in dismay to that scene in the film in which she was to make the first attempt.

Dismay turned to consternation when she discovered that she also had to "roll her own," an accomplishment which not all habitual smokers have acquired.

For more than a week Miss Pitts used up great quantities of tobacco

Menjou Denies He

Is Screen Villain

Noted Paramount Actor Says Word Doesn't Fit Him

A DOLPHE MENJOU is looking for a new word!

The English language, rich as it is, doesn't seem to have a term which describes the roles played by the noted Paramount actor.

"Villain?" he asks. "I don't play villains!"

The dictionary gives many definitions but none seems to fit Menjou's interpretations. In the beginning the word "villain" meant serf. "An ignoble or base-born person generally a boor, peasant or clown." Then it gradually came to mean a vile person, a law breaker.

"I do not violate the law in a picture like 'The Fast Set,' for instance," Menjou pointed out. "Not only do I obey the law but I am the arbiter of fashion and etiquette."

In "The Fast Set," William de Mille's production, based on Clara Beranger's screen play of Frederick Lonsdale's stage success, "Spring Cleaning," Menjou appears as a polished gentleman, who delights in sending a flutter through the hearts of women by sheer charm and personal magnetism. He appeals to their vanity. His gracious manners and ready wit make him the leader of the "fast set," a character as far removed from the accepted "villain" as are the poles.

"The parts I have been most successful in have been of men of education and wealth. You may call them philanderers, if you like. It is this kind of a part I play in 'The Fast Set.' Obviously, the so-called 'great-lover' in this picture, has had a college education and mingled with the best people. He wears fine clothing, carries a cane and smokes the best brand of cigarettes. He is always master of himself and delights in 'unmastering' others, if I may be permitted to use such a term."

"Yet, because the public catalogues its stage and screen characters, I am thrown into the heap marked 'heavy,' meaning the stereotyped villain. I loathe the word, 'villain'. I find myself pictured in the public mind as a bearded, sweaty and bare-throated victim of emotion, the kind of character which leers at women and frightens the frail, young things."

"We must find a new term for this type of society figure. 'Villain' doesn't describe it."

"The Fast Set," one of the outstanding comedies of the season, features Betty Compson, Elliott Dexter, ZaSu Pitts and Menjou. It opens next at the Theatre for a run.

Film Player Divides Time Between Stage and Screen

Elliott Dexter alternates between the screen and the stage to rub off the rough spots.

He interrupted a vaudeville engagement to play the part of an au-

Advance Stories

"The Fast Set," William de Mille Film, Due Soon

PHILANDERERS have one redeeming feature—they make in different husbands appreciate their own wives!

In "The Fast Set," which William de Mille produced at the Paramount West Coast Studio, a "great lover" really saves a family from disruption by making love to an author's wife.

The screen play, written by Clara Beranger from Frederick Lonsdale's stage success, "Spring Cleaning," is one of the most sparkling comedies of a love triangle.

The husband is so busy writing love stories about fictional characters that he is blind to the charms of his wife. But when a popular "great lover," leader of the "fast set," dares to show an interest in the young woman, the author fights back. As soon as the philanderer seems to want her, the husband realizes that he, too, wants her.

The finesse with which his rival plays the game astonishes the author and he resorts to a daring step. For the purpose of making his wife realize her position and to insult her friends with biting comparisons, he invites a girl from the streets as guest to a dinner party given by his wife to her friends.

As a climax the novelist pays the philanderer the great compliment of listening to advice as to the best way of winning back his wife!

Betty Compson plays the charming young wife with fine artistry; Adolphe Menjou has an ideal part as the philanderer; Elliott Dexter plays the novelist and ZaSu Pitts is cast in the role of the social outcast. A typical de Mille ensemble supports the four featured players.

The picture will be shown beginning next at the Theatre for days.

New Paramount Picture Coming to the Rialto

Do authors become so involved in their world of fiction that they fail to keep in touch with the real persons about them? Do they pour all their romance into book form and have none left for their own wives?

In "The Fast Set," William de Mille's latest Paramount picture which opens at the Elliott Dexter appears in a role which gives support to the contention that to an author a manuscript is more real than life itself.

Clara Beranger, who wrote the screen play from Frederick Lonsdale's stage play, "Spring Cleaning," calls him—

"A successful novelist who provides everything but romance."

In an opening scene Dexter is shown dusting cigar ashes from his manuscript with his wife's silk scarf. It symbolizes his blindness for the charms of his wife, the role played with fine touches by Betty Compson.

When a philanderer playfully touches the scarf, however, the author becomes indignant. The presence of "the great lover," a role in which Adolphe Menjou is ideally cast, arouses the novelist out of his work of make-believe into the realm of actualities.

The philanderer's attentions anger the novelist, and he finally plays a trump card to win back the woman he loves; he invites a social outcast to sit with his wife and friends at a dinner party.

In "The Fast Set" the producer-director and the scenarist have introduced many delightful touches similar to the use of the scarf. The script of the screen play is considered one of the finest of its kind—telling in deft pictorial form a dramatic story which relied upon brilliant dialogue

Special Stories

Tie Personality Guide Says Paramount Play

IS my hat on straight?" has been a vital question to every woman since Eve wore her first bonnet.

"Is my tie on straight?" is vital to every man. Men may not realize the truth of the statement, declares Adolphe Menjou, but the tie—one of the least expensive items in a wardrobe—is one of the most prominent.

"In a tie the well-dressed man presses his personality more vividly than in almost any other part of his wardrobe. It is one of the few parts of dress in which he is permitted

to color. Informal dress even, this is prescribed."

"Furthermore," added the Paramount actor, "is noted for his elegance in dress—the tie is right before the eyes of everybody. My advice—if anybody wants my advice—is this: pay attention to your tie and the rest of the wardrobe will almost take care of itself."

Menjou plays a featured role in William de Mille's production, "The Fast Set," the screen adaptation by Clara Beranger of Frederick Lonsdale's stage play, "Spring Cleaning." Betty Compson, Elliott Dexter and ZaSu Pitts are featured with Menjou.

The picture scheduled for showing at the Theatre next.....

Music Play Big Part in Filming de Mille Pictures

An easy method of gaining a knowledge of good music is to get a job in a William de Mille production at the Lasky studio. If there is no position open in a de Mille cast, a place nearby will help.

Contradictory as it may seem, the silent drama made to the strains of music and a day long, and sometimes late into the night, somebody is acting to classic compositions or to jazz.

The William de Mille unit is especially noted for its fine music. During the production of "The Fast Set," the latest de Mille production, listeners heard Pini's "L'Ebinecille," Simonetti's "Marigal," Grieg's "Ero-tik," Valdez's "Gypsy Serenade," Brahms' "Wakes," Rachmaninoff's "Romance," Pimgren's "May Night" and Chopin's "Eide." Each composition was chosen for a definite mood in the picture.

The violinist and pianist, after attending the reading of the screen play before its actual production, prepared an elaborate music setting giving each one of the featured players—Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts—an individual theme.

"The Fast Set" is a screen adaptation by Clara Beranger of Frederick Lonsdale's stage success "Spring Cleaning," which created a furore in New York and other cities where it was shown.

Motion picture patrons are promised a treat when this de luxe film production opens next at the Theatre.

Belasco Touch Given All Wm. de Mille Productions

A rare library in a motion picture—merely to be photographed and to serve as a background for the actors.

It is the touch which Belasco gave his stage productions and William de Mille gives his pictures. It is the touch which Mr. de Mille was taught by Belasco when the motion picture producer was still writing for the stage.

In "The Fast Set," which Mr. de Mille recently filmed at the Lasky studio, he has assembled a library which would delight the heart of an

de Mille's "The Fast Set"

AS TO PRINT THESE STORIES

and it to the editors. Additional press sheets at your exchange if you need them.



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Press Reviews

(Review No. 1)

IS there a limit beyond which a husband should not go to hold a lovely wife who is fascinated by a philanderer? This is the intriguing question that William de Mille's brilliant Paramount photoplay, "The Fast Set," based on Clara Beranger's adaptation of Frederick Lonsdale's tremendous stage success, "Spring Cleaning," raises and answers in eminently satisfactory fashion.

The audience, last night at the Theatre where the picture had its first local showing, was often

frequently amused during the projection of this screen play.

Witty, clever and entertaining, "The Fast Set" presents a new way of handling an old theme that revolves around the eternal triangle. It is a comedy of smart society life and the action is motivated by a fine man who resorts to a clever and astonishing method of saving his wife from undesirable friends and of curing her infatuation for a notorious "great lover." From start to finish the picture is packed with sparkling humor and entertaining action.

Mr. de Mille's shrewd direction and deft treatment of the various startling situations go a long way toward lifting this photoplay into the ranks of the super-films. With his usual knack of picking just the right people for the respective roles, he has assembled a cast, every member of which gives an excellent performance. Betty Compson is the foolish wife; Elliott Dexter, the husband-author; Adolphe Menjou, the philanderer; and Zasu Pitts, the social outcast, who becomes the amazing instrument that brings the erring wife to her senses.

"The Fast Set" must go on the list of films to see if one is looking for motion pictures de luxe!

(Review No. 2)

There is so much to be said for "The Fast Set," William de Mille's film version of the famous Broadway stage play, "Spring Cleaning," which made its local debut last night at the..... Theatre, that the only way to prove it to yourself is to see this Paramount production.

The intelligent direction of Mr. de Mille, the surpassing artistry of each and every member of the flawless cast, the inspiring settings of Wilfred Buckland, the smooth scenario of Clara Beranger and last but by no means least, the novel and amusing story, all deserve outspoken commendation.

Briefly the action revolves around the efforts of a husband, a successful author, to keep his lovely young wife out of the clutches of a noted philanderer. At first glance it looks as if we had here the old, old eternal triangle with its stale situations and obvious happy ending. But wait! Don't jump at conclusions because the chances are that your conclusions will be wide of the mark. There is a brand new, decidedly startling twist in this story that makes it different from any before flashed on the screen.

We won't spoil the picture for you by telling you how the husband wins his wife back, suffice to say that the method he uses is undeniably original. We heartily recommend this film to all tired business men who wonder why their wives are so restless!

Mr. de Mille has assembled a cast that leaves nothing to be desired. Betty Compson, as the wife, gives a marvelous performance. Miss Compson proved her histrionic ability in previous pictures but in many scenes of "The Fast Set" she reaches a new high-water mark in dramatic

"The Fast Set", Paramount Film, Shows Why Wives Leave Home

William de Mille's Brilliant Comedy Based on Celebrated Stage Play Offers Valuable Pointers to All Husbands

GO TO your rival for the best advice on how to win back your wife! If you can't steal his thunder, ask him to loan it to you! It is done in "The Fast Set," in which Betty Compson plays the wife, Adolphe Menjou has the part of the intriguing "great lover" and Elliott Dexter appears as the husband.

Movies the Oldest of Story Methods

The situation is one of the most unique in motion pictures, and, as handled by William de Mille, who produced the picture, is delightfully satiric.

Film-Going Public Learning Art of Reading Pictures

By Clara Beranger

(Whose latest Paramount screen play, "The Fast Set," comes to the Theatre on..... next.)

THE modern motion picture, the latest art form, is in reality a turning back to one of the oldest forms of literature—that of telling a story in pictures.

The oldest form of literature was the transmission of stories by word of mouth from generation to generation. Later, with the development of an art culture among the ancients, the desire for a more permanent form of record found expression in crude designs and symbols—the beginning of written literature. The Egyptians used the hieroglyphics; other people used papyrus and baked clay and slowly there grew the primitive alphabet and established words.

Now comes the motion picture with its story told in picture form. In the beginning of screen expression the films were heavily burdened with subtitles but, as the years went on and the director and the scenarist improved their art, the reading matter gradually began to disappear and there developed the use of pictorial expression in purer form.

"The Fast Set," William de Mille's latest Paramount production, based on my adaptation of Frederick Lonsdale's stage play, "Spring Cleaning" is an ideal example of this pictorial form of story-telling.

In one of the opening scenes of this photoplay an author is shown seated at his desk reading the manuscript of his new novel. Ashes from his cigar have fallen upon the pages and, without realizing what he is doing, he dusts the ashes from the paper with his wife's lace scarf. With this simple device we tell many things—that the husband is more interested in his work than in his charming wife; that he is unconscious of the beauty of the gown and scarf and that, in short, she is wasting her charms upon him. That same scarf takes on a greater significance later in the story when the husband finds it in the hands of a notorious philanderer.

In another scene when the author's wife is bidding farewell to a bore-some group of minor poets and dilettantes, only the hands of the weary wife and her unwelcome guests are shown. The wife's hand is limp as it shakes the hands of each of her guests in turn. When one of the men kisses the back of her hand she wipes it against her dress. In simple pictorial form is told what would take many pages in reading matter.

Although not an advocate of the theory that all motion pictures should be made without reading matter, nevertheless I do believe that we will see the time when the public can read pictures as fluently as the ancients read their hieroglyphics.

Betty Compson plays the wife in "The Fast Set" and Adolphe Menjou appears as the philanderer. Elliott

Clara Beranger from Frederick Lonsdale's stage success, "Spring Cleaning," and presents the brilliant society comedy in all its sparkle.

The husband, as author, prefers "high brow" company and is hurt that his wife does not feel flattered by his attitude that his friends can elevate her mind. She is bored by the men and women who recite their own poetry by the hour and seeks more cheerful company in other circles.

She becomes involved in a "fast set." A notorious philanderer pays her marked attention and when her husband insults her and her friends by bringing a girl of the streets as guest at a dinner party, she decides to leave him.

Then the author goes to his rival for help. He is coldly informed that inasmuch as the husband did not pay his wife the attentions she deserved, he, the philanderer, should be praised for having shown the young woman appreciation. In a delightfully humorous manner the husband and wife are brought together again.

In the featured cast with Miss Compson, Menjou and Dexter, is Zasu Pitts as the human paw, who is used by the husband in his daring exploit to keep his wife from making a fool of herself.

Native movieites will have an opportunity of seeing "The Fast Set" when it opens next..... at the..... Theatre.

How to Hold Your Wife—Learn Latest Dance Steps

Dance—that is an effective way to retain the affections of one's wife!

This advice is pointed out in William de Mille's production, "The Fast Set," which begins a..... day engagement at the..... Theatre on..... next.

"Improving the mind is not one of the indoor sports of the tea dance," says a subtitle in the new Paramount production. But another title says, "Bachelors step where husbands will not tread," adding "P.S.—And always the latest steps."

Adapted by Clara Beranger, "The Fast Set," which is a visualization of Frederick Lonsdale's New York and London stage success, is probably the last word in diagnosing the relationship between the jazz mad set and the modern family.

The play and screen version are considered the most unusual, and at the same time, most humorous expositions of the irresponsible set. William de Mille as director and Mrs. Beranger having captured the full spirited flavor of the original.

Betty Compson plays the part of an author's wife. She is interested in normal entertainments, while her husband, played by Elliott Dexter, is surrounded by high brow writers. A dashing society leader, a fascinating role for Adolphe Menjou, sees an opportunity for a flirtation, but the husband breaks up the alliance by bringing a social outcast to a dinner party. Zasu Pitts has the part of the human pawn.

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"The Fast Set", which was written by Clara Beranger from Frederick Lonsdale's stage play, "Spring Cleaning", has a typical William de Mille cast—Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts being the featured players.

The picture will be the feature at the Theatre for days beginning next.

"Eureka!" Cries Actress as She Learns to "Roll Her Own"

The property man of the William de Mille production, "The Fast Set", at the Lasky studio, was run ragged when ZaSu Pitts began to "roll her own".

The actress, who is featured in the production with Betty Compson, Adolphe Menjou, and Elliott Dexter, had never smoked and looked forward in dismay to that scene in the film in which she was to make the first attempt.

Dismay turned to consternation when she discovered that she also had to "roll her own", an accomplishment which not all habitual smokers have acquired.

For more than a week Miss Pitts used up great quantities of tobacco and cigarette paper, covering the floor about her chair for many yards with "mis-rolls".

Finally she announced with great pride that she had discovered the secret, and offered to "roll 'em" for all the members of the de Mille unit.

"The Fast Set" was written by Clara Beranger from Frederick Lonsdale's stage success, "Spring Cleaning".

Local film fans will be able to judge for themselves as the picture is coming to the theatre next for a days' run.

New Screen Talent in Latest de Mille Paramount Picture

William de Mille is always keen to introduce new talent in his screen productions and in his current Paramount picture he presents five newcomers in quite important parts.

The five new players are Claire Adams, Grace Carlyle, Fred Walton, Louis Natheaux and Eugenio de Liguoro. The Misses Adams and Carlyle and Mr. Natheaux appear as prominent members of the "fast set" who involve an author's wife into a near-tragedy; Walton plays valet to the leader of the fast set, and de Liguoro is cast as butler in the author's home.

Miss Adams is barely in her teens but has been on the stage for many years—she made her debut in England as a concert recitalist at the age of eight. Miss Carlyle has been on the Broadway stage for more than ten years and, deciding upon a vacation in the west came to Hollywood and entered picture work.

A remarkable record is that of Walton who is a noted pantomimist and musical comedy star. He has been on the stages of America and

is, doesn't seem to have a term which describes the roles played by the noted Paramount actor.

"Villain?" he asks. "I don't play villains!"

The dictionary gives many definitions but none seems to fit Menjou's interpretations. In the beginning the word "villain" meant serf. "An ignoble or base-born person generally a boor, peasant or clown." Then it gradually came to mean a vile person, a law breaker.

"I do not violate the law in a picture like 'The Fast Set', for instance," Menjou pointed out. "Not only do I obey the law but I am the arbiter of fashion and etiquette."

In "The Fast Set", William de Mille's production, based on Clara Beranger's screen play of Frederick Lonsdale's stage success, "Spring Cleaning", Menjou appears as a polished gentleman, who delights in sending a flutter through the hearts of women by sheer charm and personal magnetism. He appeals to their vanity. His gracious manners and ready wit make him the leader of the "fast set", a character as far removed from the accepted "villain" as are the poles.

"The parts I have been most successful in have been of men of education and wealth. You may call them philanderers, if you like. It is this kind of a part I play in 'The Fast Set'. Obviously, the so-called 'great-lover' in this picture, has had a college education and mingled with the best people. He wears fine clothing, carries a cane and smokes the best brand of cigarettes. He is always master of himself and delights in 'unmastering' others, if I may be permitted to use such a term."

"Yet, because the public catalogues its stage and screen characters, I am thrown into the heap marked 'heavy', meaning the stereotyped villain. I loathe the word, 'villain'. I find myself pictured in the public mind as a bearded, sweaty and bare-throated victim of emotion, the kind of character which leers at women and frightens the frail, young things."

"We must find a new term for this type of society figure. 'Villain' doesn't describe it."

"The Fast Set", one of the outstanding comedies of the season, features Betty Compson, Elliott Dexter, ZaSu Pitts and Menjou. It opens next at the Theatre for a run.

Film Player Divides Time Between Stage and Screen

Elliott Dexter alternates between the screen and the stage to rub off the rough spots.

He interrupted a vaudeville engagement to play the part of an author in William de Mille's latest production, "The Fast Set", due at the on Upon the completion of the film, which is an adaptation by Clara Beranger of Frederick Lonsdale's stage play, "Spring Cleaning", Dexter returned to the stage.

"I find that alternating between screen and stage is a stimulating

screen work gives zest to my stage appearances later, and vice versa.

"I believe that every actor should use both mediums—the screen and the stage. Remaining a long time in either vehicle is likely to make an actor 'stagey' or 'screeny', but by playing a while in one and then the other, the one medium rubs off the rough edges he may have acquired in the other."

Betty Compson, Adolphe Menjou and ZaSu Pitts are featured with Dexter in "The Fast Set".

England for forty years and now makes his first screen appearance in "The Fast Set".

Natheaux studied law and then went into picture work, playing his first important Paramount part in the de Mille production, while de Liguoro, recently arrived from Italy where he played on the stage and screen, makes his American debut in this picture. Incidentally, when he isn't playing before the camera he paints portraits.

Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts are the featured players in "The Fast Set", which was adapted by Clara Beranger from Frederick Lonsdale's stage success, "Spring Cleaning".

Manager has announced that this photoplay will open at the Theatre for a day run beginning next.

plays the game astonishes the author and he resorts to a daring step. For the purpose of making his wife realize her position and to insult her friends with biting comparisons, he invites a girl from the streets as guest to a dinner party given by his wife to her friends.

As a climax the novelist pays the philanderer the great compliment of listening to advice as to the best way of winning back his wife!

Betty Compson plays the charming young wife with fine artistry; Adolphe Menjou has an ideal part as the philanderer; Elliott Dexter plays the novelist and ZaSu Pitts is cast in the role of the social outcast. A typical de Mille ensemble supports the four featured players.

The picture will be shown beginning next at the Theatre for days.

New Paramount Picture Coming to the Rialto

Do authors become so involved in their world of fiction that they fail to keep in touch with the real persons about them? Do they pour all their romance into book form and have none left for their own wives?

In "The Fast Set", William de Mille's latest Paramount picture which opens at the Elliott Dexter appears in a role which gives support to the contention that to an author a manuscript is more real than life itself.

Clara Beranger, who wrote the screen play from Frederick Lonsdale's stage play, "Spring Cleaning", calls him—

"A successful novelist who provides everything but romance."

In an opening scene Dexter is shown dusting cigar ashes from his manuscript with his wife's silk scarf. It symbolizes his blindness for the charms of his wife, the role played with fine touches by Betty Compson.

When a philanderer playfully touches the scarf, however, the author becomes indignant. The presence of "the great lover", a role in which Adolphe Menjou is ideally cast, arouses the novelist out of his work of make-believe into the realm of actualities.

The philanderer's attentions anger the novelist, and he finally plays a trump card to win back the woman he loves; he invites a social outcast to sit with his wife and friends at a dinner party.

In "The Fast Set" the producer-director and the scenarist have introduced many delightful touches similar to the use of the scarf. The script of the screen play is considered one of the finest of its kind—telling in deft pictorial form a dramatic story which relied upon brilliant dialogue in its stage form.

In the featured cast with Miss Compson, Adolphe Menjou and Elliott Dexter, is ZaSu Pitts as the human pawn.

Latest Wm. de Mille Comedy to be Shown Here Very Shortly

Victor in one of the keenest competitions ever staged by rival producers for a big Broadway success. While he was in New York some time ago, Mr. de Mille attended a performance of "Spring Cleaning" at the Eltinge Theatre. And from that moment on the popular Paramount director had a new ambition—to produce this brilliant comedy for the screen. After a lively bidding, Paramount executives secured the picture rights of this stage play, and de Mille realized his ambition a few weeks ago when he finished "The Fast Set", the picture version of Frederick Lonsdale's "Spring Cleaning", adapted to the screen by Clara Beranger.

"The Fast Set" which opens next at the Theatre, is a comedy of smart society life and the main theme is furnished by a fine man who resorts to a clever and astonishing method of saving his wife from undesirable friends and of exposing a notorious "great lover" who is paying her unusual attention.

How can a man keep his wife from making a fool of herself? is the question this photoplay asks and answers. It is a question that has been answered in many ways but probably never in a more entertaining and dramatic manner than it is in this picture. Betty Compson, Adolphe Menjou, Raymond Griffith and ZaSu Pitts are featured in the principal roles.

The pictures at the Theatre for days.

The pictures at the Theatre for days.

The pictures at the Theatre for days.

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The pictures at the Theatre for days.

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Fast Set", the Clara Beranger adaptation of Frederick Lonsdale's stage play, "Spring Cleaning". Betty Compson, Elliott Dexter and ZaSu Pitts are featured with Menjou. The picture is scheduled for Theatre for days.

Music Plays Big Part in de Mille Pictures

An easy method of gaining a knowledge of good music is to get a job in a William de Mille production at the Lasky studio. If there is no position of a place nearby, as it may seem, the silent drama is made to the strains of music and at day long, and sometimes late into the night, somebody is acting to class compositions or to jazz.

The William de Mille unit is especially noted for its fine music. During the production of "The Fast Set", the latest de Mille production, listeners heard Paderewski's "L'Ebencelle", Grieg's "Eroik", Valdez's "Gypsy Serenade", Brahms' "Waltzes", Rachmaninoff's "Romance", and Chopin's "Prelude". Each composition was chosen for a definite mood in the picture.

The violinist, and pianist, after attending the reading of the screen play before its actual production, prepared an elaborate music setting, giving each one of the featured players—Betty Compson, Adolphe Menjou, Elliott Dexter and ZaSu Pitts—an individual theme.

"The Fast Set" is a screen adaptation by Clara Beranger of Frederick Lonsdale's stage success, "Spring Cleaning", which created a furore in New York and other cities where it was shown.

Motion picture patrons are promised a treat when this de luxe film production opens next at the Theatre.

Belasco Touch Given All Wm. de Mille Productions

A rare library in a motion picture—merely to be photographed and to serve as a background for the actors.

It is the touch which Belasco gives his stage productions and William de Mille gives his pictures. It is the touch which Mr. de Mille was taught by Belasco when the motion picture producer was still writing for the stage.

In "The Fast Set", which Mr. de Mille recently filmed at the Lasky studio, he has assembled a library which would delight the heart of any collector.

Twenty volumes of Dean Swift, dated 1745, in the original leather binding are in the library. The bookplate carries the name of the late Arthur Harnsworth, the noted British publisher who was raised to the peerage and was known as Lord Northcliffe. The Swift volumes add a touch to the apartment supposed

in the Clara Beranger adaptation of Frederick Lonsdale's stage play, "Spring Cleaning". Betty Compson, Elliott Dexter and ZaSu Pitts are featured with Menjou. The picture is scheduled for Theatre for days.

The pictures at the Theatre for days.

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For Clara Beranger Lonsdale's stage play, "Spring Cleaning". Betty Compson, Elliott Dexter and Zasu Pitts are featured with Menjou.

The picture is scheduled for..... Theatre showing at the..... next.....

Music Plays Big Part in Filming de Mille Pictures

An easy method of gaining a knowledge of good music is to get a job in a William de Mille production at the Lasky studio. If there is no position of a place nearby, all help.

Contradictory as it may seem, the silent drama is made to the strains of music and all day long, and sometimes late into the night, somebody is acting to classic compositions or to jazz.

The William de Mille unit is especially noted for its fine music. During the production of "The Fast Set", the latest de Mille production, listeners heard Paulini's "L'Ebinecelle", Simonetti's "Marigal", Grieg's "Ero-tik", Valdez's "Gypsy Serenade", Brahms' "Waltzes", Rachmaninoff's "Romance", Paganini's "May Night" and Chopin's "Etude." Each composition was chosen for a definite mood in the picture.

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Elliott Dexter, who plays an author in the picture, also has a library, but his runs to anthologies, standard au-diences, and encyclopedias. In his settings is another rare volume—a 16th Century missal resting upon an old Spanish lectern of the 15th Century. Betty Compson, Menjou, Zasu Pitts and Dexter are the featured players in the production which is coming to the Theatre for a..... run beginning next.....

Carpenter Turns Shoemaker and Movies Continue Merrily

A carpenter turned shoemaker to prevent a serious delay in the William de Mille production, "The Fast Set."

While a night street scene was being filmed at the Lasky studio, one of the minor players cried out that she had lost the French heel from one of her shoes.

The shoe shops of Hollywood were closed and delay would have been unavoidable if the capable carpenter hadn't been at hand. He drove a two-inch wire nail through the shoe and the filming went on.

"The Fast Set" features Betty Compson, Adolphe Menjou, Elliott Dexter and Zasu Pitts in the principal roles.

The pictures opens next..... at the.....

lover." From start to finish the picture is packed with sparkling humor and entertaining action.

Mr. de Mille's shrewd direction and deft treatment of the various startling situations go a long way toward lifting this photoplay into the ranks of the super-films. With his usual knack of picking just the right people for the respective roles, he has assembled a cast, every member of which gives an excellent performance. Betty Compson is the foolish wife; Elliott Dexter, the husband-author; Adolphe Menjou, the philanderer; and Zasu Pitts, the social outcast, who becomes the amazing instrument that brings the erring wife to her senses.

"The Fast Set" must go on the list of films to see if one is looking for motion pictures de luxe!

(Review No. 2)

There is so much to be said for "The Fast Set," William de Mille's film version of the famous Broadway stage play, "Spring Cleaning," which made its local debut last night at the..... Theatre, that the only way to prove it to yourself is to see this Paramount production.

The intelligent direction of Mr. de Mille, the surpassing artistry of each and every member of the flawless cast, the inspiring settings of Wilfred Buckland, the smooth scenario of Clara Beranger and last but by no means least, the novel and amusing story, all deserve outspoken commendation.

Briefly the action revolves around the efforts of a husband, a successful author, to keep his lovely young wife out of the clutches of a noted philanderer. At first glance it looks as if we had here the old, old eternal triangle with its stale situations and obvious happy ending. But wait! Don't jump at conclusions because the chances are that your conclusions will be wide of the mark. There is a brand new, decidedly startling twist in this story that makes it different from any before flashed on the screen.

We won't spoil the picture for you by telling you how the husband wins his wife back, suffice to say that the method he uses is undeniably original. We heartily recommend this film to all tired business men who wonder why their wives are so restless!

Mr. de Mille has assembled a cast that leaves nothing to be desired. Betty Compson, as the wife, gives a marvelous performance. Miss Compson proved her histrionic ability in previous pictures but in many scenes of "The Fast Set" she reaches a new high-water mark in dramatic acting. Adolphe Menjou impersonates the "great lover" and is more fascinating than ever. As for Elliott Dexter, who portrays the husband, and Zasu Pitts, the fourth featured member of the cast, these two artists are too well known to expect anything but an admirable performance from each. Needless to say they add fresh laurels to their former triumphs.

Unfathomable film fare. By all means see it!

(Review No. 3)

Faultless scenes, artistic direction and an absorbing story all act as a background for a superb cast in William de Mille's latest Paramount picture, "The Fast Set," which came to town last night at the..... Theatre. Clara Beranger adapted the photoplay from Frederick Lonsdale's stage hit, "Spring Cleaning."

The originality of the plot is something that deserves honorable mention. The story unfolds the manner in which a husband saves his wife from a gay Lothario who makes a hobby of making love to married women. The husband, a famous author, surrounded by his high-brow friends, doesn't realize that his wife, young, beautiful and full of life, is bored to tears with her commonplace existence. It is when he wakes from his fool's paradise to discover that he is in danger of losing her that events begin to happen thick and fast.

There is no lack of acting talent. Betty Compson, Adolphe Menjou, Elliott Dexter and Zasu Pitts, the four featured players, are a screen quartette with whom film-goers will find no fault. And the supporting cast is more than adequate in their respective roles.

turning back to one of the oldest forms of literature—that of telling a story in pictures.

The oldest form of literature was the transmission of stories by word of mouth from generation to generation. Later, with the development of an art culture among the ancients, the desire for a more permanent form of record found expression in crude designs and symbols—the beginning of written literature. The Egyptians used the hieroglyphics; other people used papyrus and baked clay and slowly there grew the primitive alphabet and established words.

Now comes the motion picture with its story told in picture form. In the beginning of screen expression the films were heavily burdened with subtitles but, as the years went on and the director and the scenarist improved their art, the reading matter gradually began to disappear and there developed the use of pictorial expression in purer form.

"The Fast Set," William de Mille's latest Paramount production, based on my adaptation of Frederick Lonsdale's stage play, "Spring Cleaning" is an ideal example of this pictorial form of story-telling.

In one of the opening scenes of this photoplay an author is shown seated at his desk reading the manuscript of his new novel. Ashes from his cigar have fallen upon the pages and, without realizing what he is doing, he dusts the ashes from the paper with his wife's lace scarf. With this simple device we tell many things—that the husband is more interested in his work than in his charming wife; that he is unconscious of the beauty of the gown and scarf and that, in short, she is wasting her charms upon him. That same scarf takes on a greater significance later in the story when the husband finds it in the hands of a notorious philanderer.

In another scene when the author's wife is bidding farewell to a bore-some group of minor poets and dilettantes, only the hands of the weary wife and her unwelcome guests are shown. The wife's hand is limp as it shakes the hands of each of her guests in turn. When one of the men kisses the back of her hand she wipes it against her dress. In simple pictorial form is told what would take many pages in reading matter.

Although not an advocate of the theory that all motion pictures should be made without reading matter, nevertheless I do believe that we will see the time when the public can read pictures as fluently as the ancients read their hieroglyphics.

Betty Compson plays the wife in "The Fast Set" and Adolphe Menjou appears as the philanderer. Elliott Dexter is cast as the husband and Zasu Pitts is the fourth featured player.

To Guess or Not to Guess Is Vital Directorial Problem

William de Mille plays a game which is exclusively for motion pic-

ture. It is guessing the footage of a scene. It doesn't seem possible that anybody can tell how many feet there are in a dramatic moment, but the experienced director has mastered the art.

Often, when he was shooting a scene in "The Fast Set," which he recently produced at the Lasky studio, he told his chief cameraman, L. Guy Wilky, how many feet of film would have run through the camera in the episode. On the shorter scenes he hit it almost every time while on scenes that ran over one hundred feet he came within 1 per cent.

The faculty of knowing footage during filming is responsible to a great extent for the success of Mr. de Mille in his productions. Having planned his work before he has a camera cranked, and knowing almost exactly how long each scene will be, he has little or no cutting to do when he finishes shooting and assembles his production.

"The Fast Set," coming to the..... next....., was written by Clara Beranger from Frederick Lonsdale's stage play, "Spring Cleaning," and has been pronounced one of the finest adaptations of the season. Clara Beranger's scripts, Mr. de Mille declares, are so perfect that he shoots them in continuity the way they are written and they are largely responsible for his perfect record in footage. Betty Compson, Adolphe Menjou, Elliott Dexter and Zasu Pitts are featured in the cast.

more cheerful company in other circles.

She becomes involved in a "fast set." A notorious philanderer pays her marked attention and when her husband insults her and her friends by bringing a girl of the streets as guest at a dinner party, she decides to leave him.

Then the author goes to his rival for help. He is coldly informed that inasmuch as the husband did not pay his wife the attentions she deserved, he, the philanderer, should be praised for having shown the young woman appreciation. In a delightfully humorous manner the husband and wife are brought together again.

In the featured cast with Miss Compson, Menjou and Dexter, is Zasu Pitts as the human pawn, who is used by the husband in his daring exploit to keep his wife from making a fool of herself.

Native movieites will have an opportunity of seeing "The Fast Set" when it opens next..... at the..... Theatre.

How to Hold Your Wife—Learn Latest Dance Steps

Dance—that is an effective way to retain the affections of one's wife!

This advice is pointed out in William de Mille's production, "The Fast Set," which begins a..... day engagement at the..... Theatre on..... next.

"Improving the mind is not one of the indoor sports of the tea dance," says a subtitle in the new Paramount production. But another title says, "Bachelors step where husbands will not tread," adding "P.S.—And always the latest steps."

Adapted by Clara Beranger, "The Fast Set," which is a visualization of Frederick Lonsdale's New York and London stage success, is probably the last word in diagnosing the relationship between the jazz mad set and the modern family.

The play and screen version are considered the most unusual, and at the same time, most humorous expositions of the irresponsible set. William de Mille as director and Mrs. Beranger having captured the full spirited flavor of the original.

Betty Compson plays the part of an author's wife. She is interested in normal entertainments, while her husband, played by Elliott Dexter, is surrounded by high brow writers. A dashing society leader, a fascinating role for Adolphe Menjou, sees an opportunity for a flirtation, but the husband breaks up the alliance by bringing a social outcast to a dinner party. Zasu Pitts has the part of the human pawn.

"The Fast Set" is probably the biggest production yet made by William de Mille. It has all the color of New York's great White Way as a background for one of the most sparkling comedies of the season.

Prop Men and Electricians "Double" for Betty Compson

Electricians "doubled" for Betty Compson in William de Mille's production of "The Fast Set" by eating delicate chicken sandwiches, tuna salad and olives at the close of a scene.

The scene is laid in the apartment of a suave bachelor, played by Adolphe Menjou. He has prepared a little supper for two, but Miss Compson, who plays an author's wife, telephones that she cannot attend the party because her husband has left her.

Menjou nibbled at the sandwiches, tasted the salad and chewed on an olive. Then he left the scene.

"We'll 'double' for Miss Compson," the stage crew declared. They did.

"The Fast Set" was adapted by Clara Beranger from the stage play, "Spring Cleaning," by Frederick Lonsdale, Elliott Dexter and Zasu Pitts are featured with Miss Compson and Mr. Menjou in the picture. It is coming soon to the..... Theatre.

Final Showings Today

The final showings of the new William de Mille Paramount production, "The Fast Set," which was shown for the first time in..... at the..... Theatre last..... will be held there this afternoon and evening. Betty Compson, Adolphe Menjou, Elliott Dexter and Zasu Pitts are featured in the principal roles.



William de Mille's "The FAST SET"

PARAMOUNT PAPER THAT P

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Here's a punch that's sure to send 'em flying to the box-office.

And there's another big wallop in the inside double-page spread.

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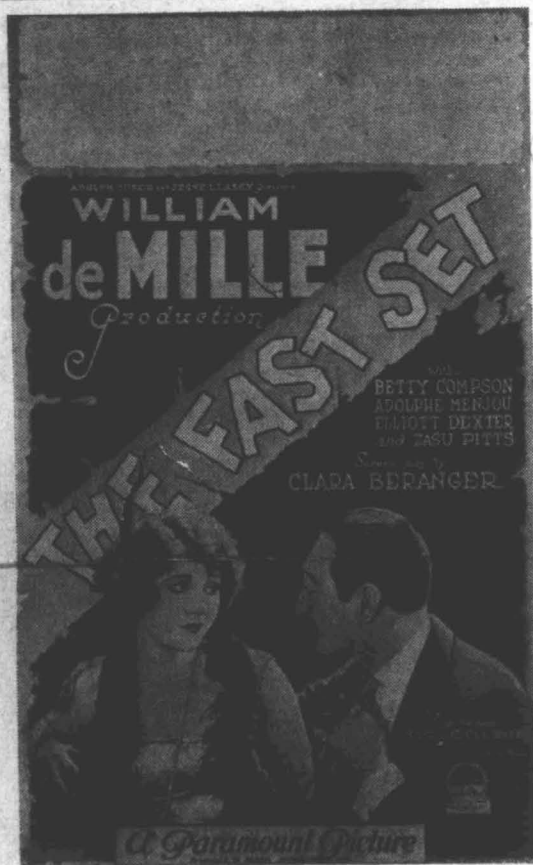
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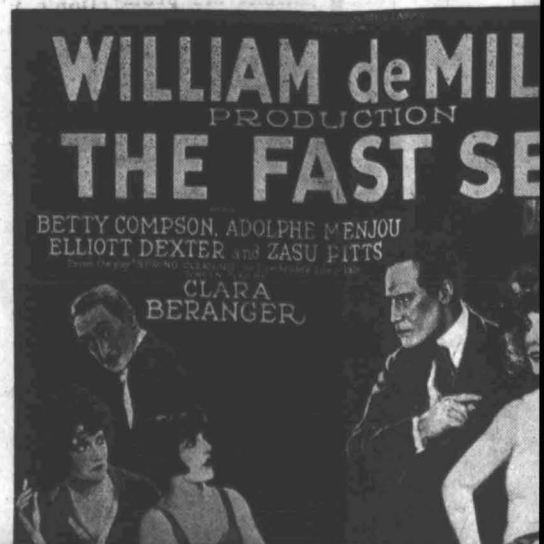
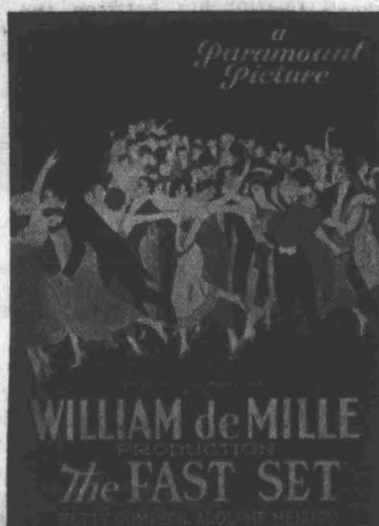
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de Mille's "The Fast Set" ER THAT PACKS THE PUNCH rth Running, It's Worth Advertising"



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Insert cards are the handy men
 of the poster family—you'll
 find a dozen different uses for
 them. And they're cheap!



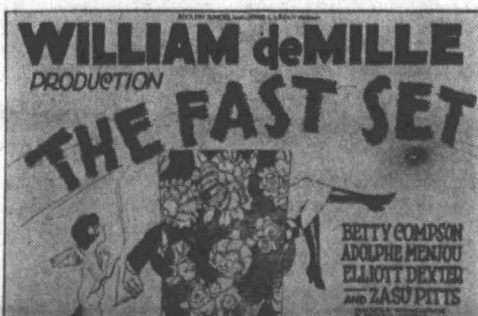
EIGHT COLORED LOBBY CARDS (EACH 11" x 14")

WILLIAM deMILLE PRODUCTION THE FAST SET

BETTY COMPSO, ADOLPHE MENJOU,
 ELLIOTT DEXTER, AND ZASU PITTS
 CLARA BERANGER



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Four Column (Adv. Only).....	.25

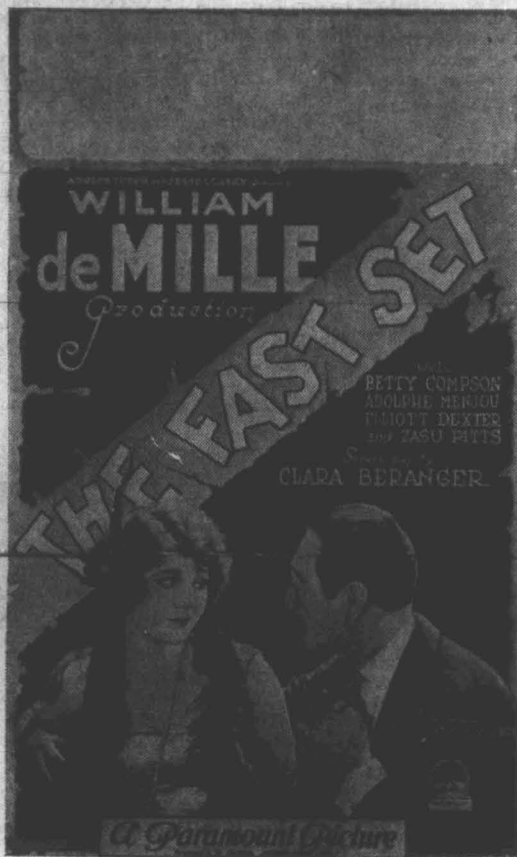
FOR GENERAL EXPLOITATION

GILT-EDGED FRAMES (Size 17 x 43 in.).....	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
Herald, per thousand.....	3.00
Window Card.....	.87
Announcement Slide.....	.15
Publicity Photos.....	.10

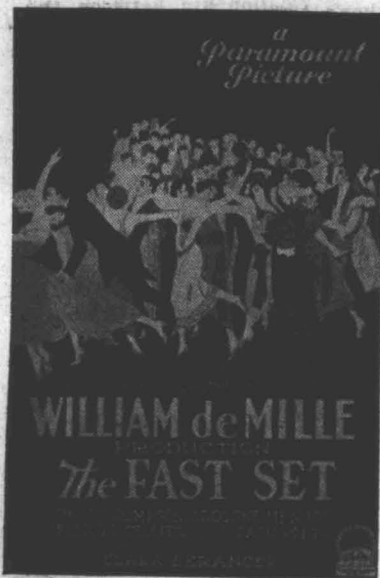
Trailers—National Screen Service

126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive St., Los Angeles, Cal.
284 Turk St., San Francisco, Cal.

PRESS BOOKS AND MUSIC CUES ARE GRATIS.

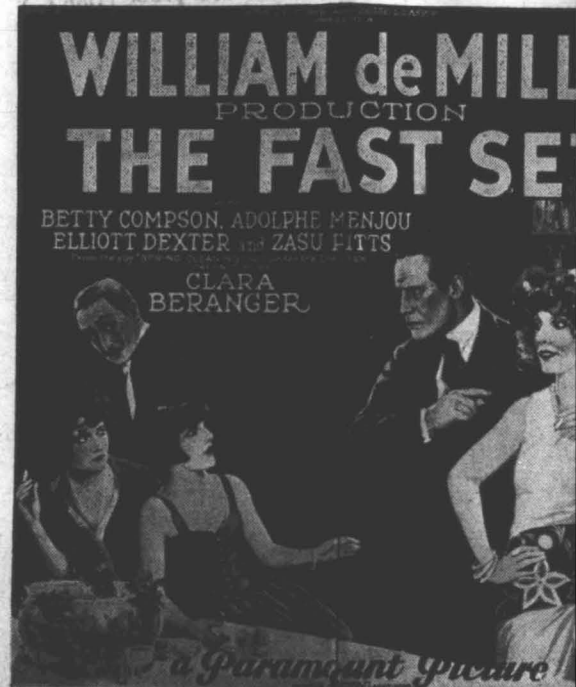


Window Card.



One Sheet Poster 1A

Ask your local Ad Sales Manager
about the new special proposition
on 22 x 28 lobby cards and frames!



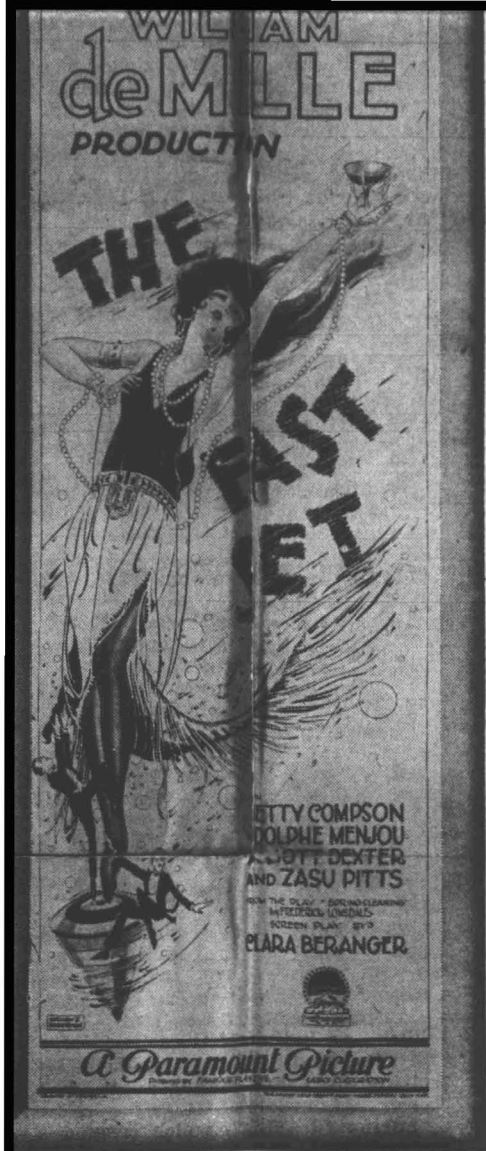
Six Sheet Poster 6A



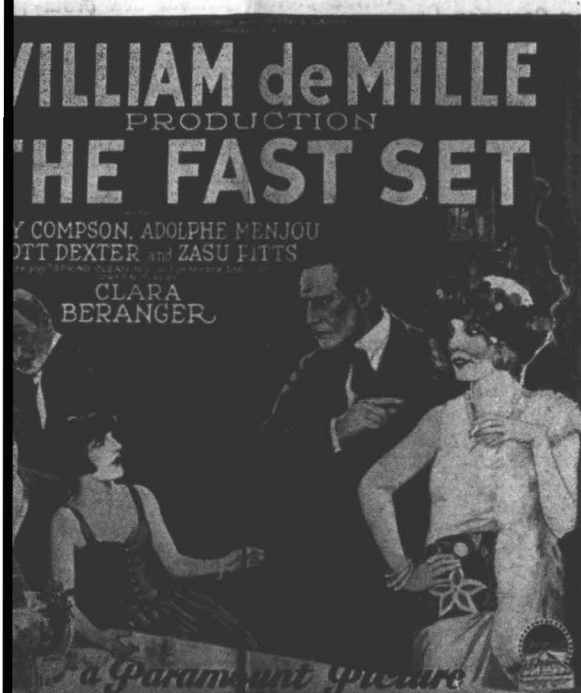
Three Sheet Poster 3A



Twenty-four Sheet Poster 24A



EIGHT COLORED LOBBY CARDS (EACH 11" x 14")



Six Sheet Poster 6A

Put the picture over the top by putting posters over the town. Here are real business-getters!



Announcement Slide



One Sheet Poster 1B



Twenty-four Sheet Poster 24A



Three Sheet Poster 3B

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The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

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